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REPORTS.

ENGLISCHE STUDIEN, herausgegeben von EUGEN KÖLBING.
XXV. Band, 1898.

I.—A. Schade, On the relation of Pope's January and May and The Wife of Bath to the corresponding portions of Chaucer's Canterbury Tales. By way of preface the testimony of Pope himself is cited to show that his estimate of Chaucer as a poet varied from time to time, and was never high. Then follows a discussion of the origin and history of the story told by Chaucer's merchant—chiefly a résumé of studies by Varnhagen and others, with some criticism of minor points in their work. Schade favors the theory that Chaucer was indebted, at least for the episode of the pear-tree, to a fabliau no longer extant. Pope's January and May is simply one of his youthful exercises in adaptation. Conclusive evidence shows that he used the text of Chaucer printed in 1687. By a laborious process of comparison, which deals not only with Pope's omissions, additions, and alterations in relating the story, but also with differences in syntax and metre between the two versions, Schade arrives at results that are instructive, though quite easily anticipated. Pope in adapting the tale to his own times suppresses none of its indecency. He is less outspoken, to be sure, but the euphemisms with which his obscenity is covered are both suggestive and vicious. He is on the whole less concrete and picturesque than Chaucer. While Chaucer betrays some sympathy and tenderness of regard for the aged victim of a mean intrigue, and at times even appreciates the tragic aspect of his plight, Pope only sneers at his discomfiture. "With Pope the thought without its embellishment is nought," says the author. "With Chaucer it is nearly everything: the latter stands for Nature, the former for Art." This opinion seems to be rather the conventional than the correct one. Even the present study affords some help to a deeper appreciation of Chaucer's exquisite art. Incidentally Schade deals with the influence of other English poets, chiefly Dryden, upon Pope's early style. The article is continued in volume XXVI.

E. Kölbing, Ten Byroniana, with notes. Among other letters are here printed several of Byron's written from various localities abroad to Hanson, his banker, showing something of the condition of his estate in the years 1809-1811; a letter from his mother to Hanson, written three weeks before her death, revealing great distress over financial matters; a letter from Byron to Mme. de

Staël in 1816, protesting that the reconciliation between him and Lady Byron which she had endeavored to effect was impossible.

H. Klinghardt, *The Value of Phonetics in Teaching the Mother-tongue and Foreign Languages*. This article reports the discussion which followed a paper on the value of phonetics in elementary teaching of modern languages, read by O. Jespersen before the Association of Danish Grammar Schools. A full report of the paper was given in the preceding volume of *Englische Studien*. Among other opinions expressed were the following: The utility of the phonetic method in teaching the native language would vary widely in different countries. The use of a phonetic alphabet in teaching English, for example, valuable as it might be in acquiring a correct pronunciation, encourages incorrect spelling. The first aim in studying a foreign language should be to gain access to its literature. The practical advantage that lies in the power to speak a language should always be of secondary importance. The phonetic method, however, makes this latter its chief object. On the other hand, it is shown that by this method the usual difficulties have been mastered as easily as by any other, with the added advantage of a correct pronunciation. The value of the phonetic method is not great enough to warrant the introduction of a phonetic alphabet and the study of the speech-organs. Its virtue lies in requiring the teacher to correct the mistakes in pronunciation which, under the old method, escaped his notice.

II.—K. Horst, *Contribution to the Study of the Old English Annals*. The author continues from the preceding volume his classification of MSS.

H. B. Baildon, Robert Louis Stevenson. This article, compiled in part from the *Dictionary of National Biography*, is intended primarily for German readers, but contains matter which must be interesting to those among whom Stevenson is better known than he is on the Continent. Baildon was his intimate friend when both were boys at Dr. Thompson's school in Edinburgh, and the attachment continued to the end of Stevenson's life. The writer has noticed several parallels between the youthful experiences of his friend and those of Goethe, especially his attempt to practice law, and his difference with his parents in choosing a career. A similar case, not mentioned by the author, is that of Carlyle. The French qualities of Stevenson's style have for some time been apparent to many. In school, though he was not studious, he had a distinct preference for French, Geometry, and Latin, but never did much with Greek. The writer says: "Some of the care and finish of his style and its frequent felicities may be traced back to his early love for Cicero and Horace, Ovid and Virgil." And again, Stevenson is styled "a prose Horace, for to Horace has been attributed the quality of a *curiosa felicitas*, and

in Stevenson these singular felicities of phrase are very numerous and striking."

Ph. Aronstein, *The English Use of Proper Nouns as Common Nouns*. For example, the word 'Micawber' is coming to denote simply a mendicant borrower, and Micawberism is the name for his practice. Aronstein's list is long, and in many cases interesting. A great number of the proper names cited derive their significance from English prose fiction, especially from Dickens. In mentioning Mrs. Malaprop, and incidentally such of her associates in failing as Fielding's Mrs. Slipslop, Smollet's Winifred Jenkins, and Mrs. Partington, the author omits the earlier Dame Quickly with her "honey-suckle villain" and "honey-seed rogue." The notable Dogberry and Verges hardly need to be cited.

Reviews.—J. E. Wülfing criticizes Constance Pessel's *Study of the Present and Past Periphrastic Tenses in Anglo-Saxon* chiefly for its typographical shortcomings. This is indeed a matter to which too little attention is paid on both sides of the Atlantic, not less with regard to the reader's convenience, than to the final artistic appearance of the work.—Jantzen's comment upon the second edition of Heyne's translation of *Beowulf* into German contains matter of interest to those who are concerned with the problem of successfully rendering Old English poetry in modern form.—Kölbing, apropos of Gollancz's *editio princeps* of *The Parlement of the Thre Ages*, an alliterative poem of the fourteenth century, finds some evidence to show that it was written by the same poet who composed *Winnere and Wastoure*, which is also printed for the first time in the appendix of Gollancz's edition.—In his review of E. Koepfel's *Quellen-studien zu den Dramen George Chapman's, etc.*, Boyle says that the author does not speak with the confidence that his discoveries would warrant. The author confines himself chiefly to the historical plays, but his results go to convince the reader that Chapman was a much more formidable rival of Shakespeare than is commonly supposed. Chapman is unique in seeking his material in French and Classical sources, rather than in Italian and Spanish.—An essay on the prose of Milton by J. Vodoz is condemned by W. Franz as defective and inadequate.—Tovey's edition of Thomson is said by Schnabel to be pleasing, though the editor betrays no especial predilection for the poet.—The same reviewer characterizes Dowden's *French Revolution and English Literature* as "a spirited sketch from a master hand." Both Dowden's point of view and his opinions are said to be new and suggestive.—Robert de la Sizeranne's *Ruskin et la Religion de la Beauté* is recommended by Schnabel as an excellent statement of Ruskin's doctrine of Beauty.—The other reviews deal for the most part with German studies of the school-systems of other nations, chiefly England.

The Miscellanea include a few notes from C. Stoffel on Storm's *Englische Philologie*, and a severe criticism from H. Schröder of Wendt's *Encyclopädie des englischen Unterrichtes*.

III.—O. Bischoff, *On the Disyllabic Thesis and the Epic Caesura in Chaucer*. The author's chief inquiry may be stated thus: In Chaucer's heroic verse (ten syllables, five stresses), where the caesura would ordinarily occur between two unstressed syllables (the so-called epic caesura), ought it to be observed by a pause, or be avoided by slurring or elision? In volume XXIV Bischoff found that in all parts of the verse, except at the caesura, the poet certainly preferred syncope or elision to a thesis of two syllables. By a detailed examination of all possible cases of the epic caesura in Chaucer's heroic verses he now discovers that out of more than 4400, above 4300 will admit of syncope or elision, and this therefore indicates Chaucer's method of reading them. He then proceeds to discuss the usage in this respect not only of the poet's predecessors and models in English and French, but of his successors as well, and in the course of his discussion to refute the adverse views of Schipper and Skeat. The investigation is painstaking to the last degree, but seems after all like the defense of a prejudice. The author is too much occupied with details to regard the fact that the apparent irregularity in Chaucer which he tries to explain away is not an irregularity, but a characteristic of English metre from *Beowulf* to the present. The variation in length of unstressed intervals, and the wide variations in degrees of stress within a single line, are among the most important sources of beauty and vigor in English verse.

M. S. Leather, *Pope as a Student of Milton*. The influence of Milton over Pope—apparent in nearly all the works of the latter—is an influence rather of style than of thought. Both the early and the late poems of Milton were closely studied by Pope, and his chief model of style in translating the *Iliad* was *Paradise Lost*. In her discussion of *Satires of Donne*, IV 186:

Where Contemplation prunes her ruffled wings,

the author might have added *L'Allegro* 6:

Where brooding Darkness spreads his jealous wings.

J. Ellinger, *On the Linguistic Interpretation of English Prose Texts in the Higher Schools*. An attempt to define the proper extent and limit of such interpretation.

Reviews.—A second edition of Kluge's *Angelsächsisches Lesebuch* is recommended both for work in the class-room and for private study.—G. Binz criticizes Lindelöf's glossary of the *Rushworth Gospels* for the omission of indexes, and for the failure to provide the context of the words glossed.—Spies's *Studien zur Geschichte des englischen Pronomens im XV. und XVI. Jahrhundert* is said by Franz to be an important contribution to the study of syntax during early modern period.—Conrad's theory, set forth in his book on *Shakespeare's Selbstbekenntnisse*, that the poet not only addressed his sonnets to the Earl of Essex, but

made him the original of the character of Hamlet, is disputed by Sarrazin, who enumerates his objections.—Lindner and Bobertag discuss respectively R. Fürst's *Die Vorläufer der modernen Novelle im XVIII. Jahrhundert*, and C. H. Clarke's *Fielding und der deutsche Sturm und Drang*.—Swaen speaks of D. Schmid's study of Congreve, *sein Leben und seine Lustspiele* as one of the best books on this dramatist. Dametz's similar study of Vanbrugh is not up to date. Both works appear as *Wiener Beiträge*. The reviewer calls attention to several subjects under the general head of the Restoration Drama which urge the attention of scholars.

In the *Miscellanea* W. von Wurzbach compares Byron's *Parisina* with earlier versions of the story by Bandello and Lope de Vega, and with the historical events in Ferrara upon which they are based. With these accounts Byron was not acquainted, but founded his narrative upon a brief recital in Gibbon's *Antiquities of the House of Brunswick*.

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ROMANIA, Vol. XXVII (1898).

Janvier.

F. Lot. *Gormond et Isembard : recherches sur les fondements historiques de cette épopée*. 54 pages. I. Le Roi Louis. II. Isembard. III. Gormond. IV. Huelin. V. Personnages épiques ; Date de la composition du fragment de Bruxelles ; Conclusions. The conclusions reached are that : 1. the epic *Gormond et Isembard* is founded on the battle of Saucourt in 881, and Louis III is the king referred to ; 2. *Gormond* himself is a fusion of the characters of the vikings *Vurm* and *Guthorm* ; 3. *Isembard* must have been an obscure baron of Pontieu who joined the Norsemen about the end of the ninth century ; 4. *Huelin* can not be identified ; and 5. the poem itself was composed in Pontieu between the years 1060 and 1070.

A. Piaget. *Le Chapel des Fleurs de Lis par Philippe de Vitri*. 38 pages. Publication of the text with an introduction.

P. Meyer. *La traduction provençale de la légende dorée*. 45 pages. A comparative study with two facsimiles of the manuscripts, which are divided into three groups of successive development. The eighty-four legends are each treated separately.

F. Novati. *Poesie musicali francesi de' sec. XIV e XV tratte da mss. italiani*.

Mélanges. A. Mussafia. *Enclisi o proclisi del pronome personale atono qual oggetto*.—Em. Walberg. *Est : me(s)t*.—A. Jeanroy. *Une imitation d'Albert de Sisteron par Mahieu le Juif*.

Comptes rendus. Miscellanea nuziale Rossi-Teiss (G. Paris).—Theodor Maxeiner, Beiträge zur Geschichte der französischen Wörter im Mittelhochdeutschen (F. Piquet).

Périodiques. Zeitschrift für rom. Phil. XXI 4, numerous etymologies discussed (G. Paris).—Giornale Dantesco IV, synopsis of articles (Paget Toynbee).

Chronique. Items of interest, especially concerning the *Société des anciens textes français*, the *Revue des traditions populaires*, and M. Brunetière's *Manuel de l'histoire de la littérature française*.

Livres annoncés sommairement. 12 titles. O. Densusianu, La Prise de Cordres et de Seville. "Nous espérons que le jeune philologue, actuellement professeur à l'université de Bucarest, répandra dans sa patrie le goût et la méthode de la philologie française."

Avril.

E. G. Parodi. Del passaggio di V in B e di certe perturbazioni delle leggi fonetiche nel Latino Volgare. I. 64 pages.—C. Voretzsch. Sur Anseïs de Cartage: Supplément de l'édition de M. Alton. II. Le roman en prose. III. Le traducteur. 29 pages.—L. Gauchat. Encore Manducatum = Manducatam. 17 pages.

Mélanges. E. Galtier; J. D. M. Ford; A. Mussafia (*ter*).

Comptes rendus. Carl Voretzsch. Das Merovingerepos und die fränkische Heldensage (H. Yvon).—Mémoires de la Société néo-philologique à Helsingfors (G. Paris).—Mathias Friedwagner. Meraugis von Portlesgue (G. Paris). 11 pages.—L. Vuilhorgne. Raoul de Houdenc, sa vie et ses œuvres (M. Friedwagner).—Child Memorial Volume (G. Paris): E. S. Sheldon, On Anglo-French and Middle English *au* for French *a* before a Nasal; Ph. B. Marcou, The French Historical Infinitive; G. L. Kittredge, Who was Sir Thomas Malory? R. Weeks, The Messenger in Aliscans; H. Schofield, The Lay of Guingamor. "Nous voyons avec plaisir M. Schofield continuer sur notre ancienne littérature poétique les recherches qu'il a si bien inaugurées, et en général les études de philologie romane prendre pied aux États-Unis comme elles commencent à le faire depuis quelques années."—Schwan-Behrens, Grammatik des Altfranzösischen (Mario Roques).—Victor Chauvin. Pacolet et les Mille et une Nuits (G. Paris).

Chronique. Death of M. Jean Passy. "C'est là qu'il composa, en collaboration avec M. Alfred Rambeau, professeur à Baltimore, une *Chrestomathie française* avec la prononciation figurée, à l'usage des étrangers (Paris et New-York, 1897), que précède une introduction, riche en idées et en faits, sur la méthode

phonétique."—Controversy between Profs. Fr. Hanssen and E. Porebovicz.—"*Créole*. Poyen-Bellisle (254-260)," in *Krit. Jahresbericht*, t. II.—"M. A. Matzke, reprenant un projet qu'avait jadis formé M. Jos. Herz, a l'intention de publier les deux poèmes de Simon de Fresne, le *Roman de Philosophie* et la *Vie de saint Georges*."

Livres annoncés sommairement. 19 titles.

Juillet.

P. Meyer. Documents linguistiques des Basses-Alpes. 105 pages. "J'ai commencé de bonne heure—en fait, depuis ma première année d'École des chartes, il y a quarante ans—à recueillir et à classer, selon un ordre à la fois géographique et chronologique, des textes de langue provençale." "Si je parviens à faire pour trente-cinq départements ce que je viens de faire pour les Basses-Alpes, la philologie provençale reposera sur une base solide."

P. Savj-Lopez. Il Filostrato di G. Boccaccio. 28 pages. "Così per un certo rispetto può dirsi, che il *Filostrato* dove pure non sono cavalieri giostranti e viaggi d'avventura e miracoli d'incantamenti, sia fra' primi poemi della letteratura italiana che innalzino alla suprema dignità dell' arte la materia cavalleresca."

Mélanges. Fr. Wulff; Gaston Paris (*bis*).

Comptes rendus. Alfred Jeanroy et Henri Guy, Chanson et dits artésiens du XIII^e siècle (G. Paris). 19 pages.

Périodiques. Zeitschrift für rom. Phil. XXII 2, numerous etymologies discussed (G. Paris).—Giornale storico della Lett. Ital. XXVII, XXVIII, list of contents (P. Meyer).—Bulletin de la Soc. des anciens textes franç. 1897.

Chronique. Death of M. Auguste Brachet, known for his *Grammaire historique de la langue française*.—Appreciative notice of long list of works by M. Paul Meyer.—Account by M. A. Morel-Fatio of the investigations of the *Poema del Cid* by Profs. J. Cornu, Ed. Lidforss, A. M. Huntington, and Fernando Araujo.

Livres annoncés sommairement. 16 titles. Works concerning Marie de France (K. Warnke), Lope de Vega (A. Ludwig), Geoffrey Chaucer (A. W. Pollard, etc.), Alfonso el Sabio (E. Cotarelo y Morí), etc.

Octobre.

F. Lot. Nouvelles études sur la provenance du Cycle Arthuriens. I. Glastonbury et Avalon. 45 pages. This article is noteworthy for the unusual extent of its footnotes, to which in many instances the main text serves as a mere framework.

G. Mazzoni, A. Jeanroy. Un nouveau manuscrit du Roman de Troie et de l'Histoire ancienne avant César. 8 pages. The

manuscript in question belonged to Sig. Grigolli of Desenzano, in the province of Brescia, and has recently been acquired by the Bibliothèque nationale of Paris. The manuscript and Old French text are both in poor condition.

A. Piaget. *Le Chemin de Vaillance de Jean de Courcy et l'hiatus de l'e final des polysyllabes aux XIV^e et XV^e siècles.* 26 pages. This tedious poem of forty thousand verses is modeled upon the *Roman de la Rose* and similar works.

Comptes rendus. Wilhelm Röttiger, *Der heutige Stand der Tristanforschung* (Ernest Muret). 12 pages. "Parmi la foule des récits divergents qui étaient colportés en Angleterre et sur le continent par des conteurs en prose, les deux principales versions de la légende de Tristan se seraient constituées par les préférences de deux éminents poètes. L'œuvre de Thomas était peut-être plus belle, mais celle de Chrétien semble être plus ancienne en date. Aussi bien que le roi Arthur et les compagnons de la Table Ronde, que le Chevalier au Lionet Perceval, que Lancelot et Guenièvre, Tristan et Iseut ont probablement été introduits dans la littérature française et européenne par le célèbre poète champenois. Si Thomas était une âme plus poétique, plus sensible et plus profonde, nous reconnaissons toujours mieux en Chrétien de Troyes l'un de ces heureux génies qui ont su révéler aux autres hommes des sources cachées de joie et d'émotion."—Alfred Linder, *Plainte de la Vierge en vieux vénitien* (Alfred Pillet).—Gustave Maccon, *Note sur le mystère de la résurrection attribué à Jean Michel* (G. Paris).

Périodiques. *Zeitschrift für rom. Phil.* XXII 3, summary of contents and discussion of etymologies (G. Paris).—*Revue de philologie franç. et prov.* IX, X, XI, summary of contents.

Chronique. *Festschrift zum VIII. allgemeinen deutschen Neuphilologentage*, verfasst von Mitgliedern der österreichischen Universitäten und des Wiener neuphilologischen Vereines, herausgegeben von J. Schipper. Contains a number of articles of interest to Romance scholars.

Livres annoncés sommairement. 3 titles. Franz Xaver Kraus, *Dante: Sein Leben und sein Werk, sein Verhältniss zur Kunst und Politik.*

GEORGE C. KEIDEL.